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Drama in Education: Instructional Strategies for Teachers of Deaf Students

Masters' Project

Submitted to the Faculty of the Master of Science Program in Secondary Education of
Students who are Deaf or Hard of Hearing.

National Technical Institute for the Deaf
Rochester Institute of Technology

By
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May 24, 2003

In partial Fulfillment of the Requirements for the Degree of Master of Science

Rochester, New York

Approved: _____
Project Advisor

Second Project Advisor

Program Director

“Drama is as natural as laughter and is at the core of our humanity. Drama is shared imagination in action; it is the showing and making of ideas in interaction.” (Edmiston, 1998)

Part one:

Abstract

Teaching tools continue to be discovered in the education field, including Deaf education. Teaching Deaf students can be challenging for teachers who want to be sure deaf students are learning. World Knowledge, applications, and developing appreciation for life long learning are several goals most teachers have for their deaf students.

This thesis will focus on an innovative approach to teaching deaf students that incorporates “Drama In Education” in the classroom teaching. A workshop will be developed to prepare teachers of deaf students about Drama in Education, how to put it into practice and how to assess the students’ learning from Drama In Education activities. This workshop will include findings from education research articles and published books on how to incorporate Drama in Education along with cooperative learning, learning styles, and applying their experiences/world knowledge theories.

It is my hope that educators of deaf students will develop increased interest to adopt this kind of approach into their classroom teaching. I strongly feel that this approach is one of the paths to a better education for deaf students.

Part Two:

Drama In Education- What is it?

Drama in Education is a relatively a new concept, yet it is not. Some teachers do not realize they have been using the approach; some teachers may feel “aha!” when they learn about this approach. Drama In Education is a mode of learning. Through the pupils’ active identification with imagined roles and situations in drama, they can learn to explore issues, events and relationships. (O’Neill and Lambert, 1990)

The problems I predict with incorporating Drama in Education are lack of confidence by the teachers to facilitate the activities, concern for meeting the state standards, teachers' comfort with lectures, and lack of awareness of such as Drama In Education existing.

"Banking" education is when the teacher stands up in the front of the class and just "stuffs" the information to the students' brains without checking for comprehension. Using Drama In Education approach, the students will be doing the teaching AND learning. That is where the "ownership of learning" is encouraged. According to Sousa (2001), only about 5% of information received during lectures is remembered 24 hours later. Teachers use this percentage increases significantly as more active strategies. Sousa (2001) estimates that about 90 percent (check) of the information is recalled when students are asked to "teach others" what they learned. Drama in Education may have great potential when adopted in such a form.

The purpose of this curriculum proposal:

In this project I will develop a workshop for presenting to schoolteachers with deaf students to expose them to the Drama In Education approach, a strategy that has gained strong support in British education. My experience as a student teacher in Newfoundland School for the Deaf, Newfoundland, Canada under a teacher who has extensive experience with Drama In Education, Tish Hawksley, has convinced me that Drama In Education is an effective approach in teaching students who are Deaf. I was given an opportunity to practice the approach with a middle school aged class. Further details will be explained in another section "Drama In Education in Newfoundland during my student teaching internship". As the results of the experience with this class, I was able to see how we as educators of Deaf students can reinforce and encourage the students to go deeper with their thinking, develop motivation, social action, and self-advocacy, and apply their experiences from the activity to real world situations. In many instances, the students themselves identify issues. For example, in my time in Newfoundland, there was much discussion in the news of the resettlement problems in Newfoundland, the cities there are losing population, and people are forced to move to

find work. Another issue identified by the students is the need for cultural diversity. I strongly believe those kinds of discussions would not occur if the classroom was just an ordinary setting for example, banking education.

Importance/need for Drama In Education

Today, the workplace values employees who are able to think, work in teams, and be able to apply knowledge from one situation to another; Drama in Education provides that opportunity. According to Hyerle (1996), "today's students will regularly move in and out of jobs that require the capacities for information processing, Group problem solving, and interpersonal skills." (p. 20). Whitehead (1962,10) argued "there is only one subject matter for education and that is Life in all its manifestations". Students often like drama because it is "fun" and teachers can justify using drama because it involves studying history or learning language. However, drama is also most needed in schools because it expands the horizons of the classroom into the lives people live, have lived and might live. Drama contextualizes content and ideas that student might otherwise consider arcane or removed from their world; through imagination and interaction with the teacher and other students' drama connects the curriculum with students' own lives. As Jerome Bruner (1986, 128) stresses, "drama... is an invitation to reflect about the human condition." (Edmiston and Wilhelm 1998, 24) Being able to explore the human condition with the Drama In Education approach allows the students to "think of out the box"- their opinions and feelings with what they have learnt.

People often percept theatre as an extracurricular activity. Theatre can be much more than just merely an activity. In theatre, people find their comfort zone to explore outside of their world to understand how things happen the way things do. "There are essentially two ways by which we organize and manage our knowledge of the world: logical-scientific thinking, and narrative thinking. Schools traditionally favor the former and treat the narrative arts- song, drama, fiction, and theatre—as more "decoration" than necessary. "It is only in the narrative mode, " Bruner (1996) points out, "that one can construct an identity and find a place in one's culture. Schools must cultivate it, nurture it, and cease taking it for granted." (www.scottlondon.com). Many schools have a stage and use it for holiday's shows and end of the school year plays. Often we find

the students very motivated and involved with the process. The teachers often are not aware of the opportunities to apply the students' excitement of theatre into the classroom on a more regular basis.

Goals:

The goals of this project are to review the literature and identify effective Drama In Education teaching strategies and develop a 2-3 hour workshop for teachers of Deaf. Currently, there is little available information on Drama In Education as related to students who are Deaf. The workshop will include the activities, discussion points, and a literature review supporting the use of Drama In Education.

Training for the teachers to use Drama In Education approach:

During the workshop, the teachers will participate in an activity by using Drama In Education strategy. From there, the teachers can get the sense of students' perspectives. The teachers may feel fearful when they first take up the Drama In Education approach in their classrooms. The workshop will ease the fears. I will be providing literature reviews on the familiar learning theories such as constructivism, experiential learning, and other approaches to allow the teachers to have some background on the strategy of teaching students with Drama In Education. "As Far as the drama lesson is concerned, the teacher's functions, duties and responsibilities will include the following: setting up the kinds of structures which allow for the spontaneity of the pupils but which are likely to engage them in purposeful learning, selecting themes and topics which will interest and motivate the group, choosing activities which are within the competence of the group but which will stretch their developing capacities, eliciting creative responses from group, focusing the thinking of the group and challenging superficial responses, identifying and supporting contributions which have potential for learning, finding structures which expose pupils to issues in the doing of them and encouraging the group to explore what they don't know rather than re-enact what they do know. Pacing the growth of the work so that integrity and depth of thinking and feeling are encouraged to develop, Remaining flexible in teaching intentions, going beyond original planning in pursuit of learning opportunities, observing which attitudes

and tendencies are being encouraged and judging which are likely to lead to growth and which are detrimental, finding satisfying form for pupils' ideas and insights, reinforcing the learning which the group may achieve and co-coordinating their achievements, and encouraging reflection and evaluation." (Edmiston and Wilhelm 1998, P. 21-2)

Often, teachers would think that using drama in the classroom would require skills and knowledge of drama. This is not true- as long as the teachers have the abilities to analyze the conflicts in the stories, make the lessons interesting, they can do it just like the drama teachers do. Being a drama teacher requires the abilities to look inside everyone and find conflict in the stories to make things interesting. In Drama In Education, the activity usually center on the conflict of a story, event or a novel and expand it. "A constructivist teacher, from the moment a new set of students enters his or her classroom, does everything he or she can to provide those students with the skills and abilities to be confident and autonomous learners and citizens." P. 8 (Gray, 1999)

Questions:

1. Will the Drama In Education approach enhance student learning?

Drama In Education is appropriate for a variety of learning styles of the students. The students will be exposed to math skills, kinetic style, and interactive style. "We live in a sea of stories and like the fish who, according to the proverb, will be the last to discover water, we have our own difficulties grasping what it is like to swim in stories" (Bruner, 1986). Again, when a group activity occurs, the students will be able to contribute their own skills in many ways rather than sit and become a passive learner. " Beyond subject content, working in theatre also requires students to make firm commitments, manage their time, think creatively, work as part of a team, and develop a variety of other real-world skills" (McCarthy, 1994) Often the students would sit in the classrooms, thinking the each subject- be it Math, Science, English or History are all a separate thing. Not realizing that all of the subjects, everything we do are connected with each other. Take History for instance. When we talk about the Age of Reason in France. We know how many percent of people belonged in each of the three estates (Math skill), how many prisoners were left in Bastilles (math skill), drawing what the dungeon in Bastilles look

like (art skill), write about how people charged King Louis XVI (English skill). Drama In Education approach is the same thing. All of the subjects could be connected under one activity. "Curriculum integration, student-centered classroom, cooperative learning, group work, critical thinking, creativity, in-depth analysis of content, arts-based learning, accommodating different learning styles, exploring related ethical concerns, and other modes all occurred in contexts in which teachers stretched students' thinking and assisted students to question ideas and create rich, multilayered understanding. Drama enabled all of this and more." (Edmiston and Wilhelm p.2)

2. How can Drama In Education support the state standard curriculum?

Drama in Education is not content but an instructional strategy using theatre techniques such as improvisation, role-playing, and creative movement, which can be used to learn a variety of topics, explores conflicts, and other objectives found in state standards. These give additional opportunity to apply content area knowledge; state standards in math, science and social students strongly support activity learning.

As Edmiston and Wilhelm (1998) wrote, the curriculum cannot be a form of "banking" education and the students have to fit into their format. It is much more meaningful when the students and teacher work together with the subjects and including the world knowledge, a link to real world. (1998)

3. How can we help teachers incorporate Drama In Education?

By developing a workshop, the teachers will be aware of how to use the tools to use Drama In Education in their classrooms. "Teacher-student interaction is crucial in drama. Although drama work follows students' interests and suggestions, the teacher is responsible for sequencing tasks and shaping the drama. (p. 5 Edmiston and Wilhelm)" "The teacher who uses the strategy of a teacher in roles uses the medium of drama most effectively to enable learning. When the teacher, as well as the students, enters into the world of the drama he or she can speak from the position of any character in a story, any historical figure, or re-express any students' views in order to recontextualize, amplify, extend, or question ideas." (Edmiston and Wilhelm 1998, 19) When the teacher

is developing a Drama In Education activity, she will be "taking on a role as part of the class drama s/he is, at a fictitious level, joining in with them but at an educational or aesthetic level s/he is working ahead of them." (Bolton, Jackson.p. 41)

"Drama In Education in Newfoundland during my student teaching internship".

Tish Hawksley, my cooperative teacher at Newfoundland School for the Deaf, gave me an assignment called "Rescue" with the middle school class. The goal was to have the students be addressed with the conflicts of difference of moral values of their own. My role as the teacher was to become "Munchii", a native of an island threatened by the volcano. The students were to make a rescue effort of the natives of the island. As the students approached Munchii, they discovered that Munchii did not wish to leave the island. I was excited and motivated to do the Rescue project. It does not match with the traditional education strategies.

I began the "rescue" activity with the middle school class in Newfoundland, Canada by asking them what "rescue" means. The students were free to throw any terms associated with "rescue." This part was to identify their prior knowledge. The activity proceeded in the following way:

First activity: What is Rescue?

The first activity consists of a discussion of what "rescue" means to the students. The degree of student involvement is high. The students will come up with anything associated with the word, rescue. The degree of the teacher's involvement is moderate. The instructor will moderate the discussion. (Stewart, Unit Plan)

Second activity: Developing the rescue team

The second activity has the students develop the rescue team and assign the responsibilities of each student, such as communication officer, language translator, scuba diver, helicopter pilot, so on forth. The students apply their world knowledge and the discussion from the activity #1 towards the development of the team. They are

placed in a situation to use those skills. The students do not know the situation, which will occur in activity #4. The degree of students' involvement is high. The instructor's involvement is moderate, as a reporter to provoke the discussion if the students become awkward. (Stewart, Unit Plan)

Third Activity: Message receiving

The third activity is when the students begin to receive the messages of the crisis somewhere in the world. They prepare themselves to confront the crisis. The crisis is on an island's volcano threatening to explode and the natives are to leave. The students' degree of involvement is high. The students are making fast decisions to fit with the messages being delivered to them. The instructor acts as a secretary, bringing the messages to the students from the central agency. The degree of instructor's involvement is high. The messages are written by the instructor to fit the students' discussions on how to handle the volcano crisis. (Stewart, Unit Plan)

Fourth Activity: Rescue effort

The fourth activity presents a challenging and unique situation to the students. The students' involvement is high as well as the instructor's. It confronts the students' moral values, acceptance of the culture differences and respect. This activity is the "meat" of the project. This activity's process depends entirely upon the students. The instructor takes on a role as a native of the island, Munchii. The students come up with a solution to bring Munchii off the island. (Stewart, Unit Plan)

Fifth Activity: Reflection

There is a time for the reflections among the students after the project is completed. During that time, my hopes are that the students are able to apply their experiences in the project to examples from their lives where they felt that their needs are not respected or from the world where there are conflicts. The discussion centers on world conflicts where the cultural differences occurred. The examples can be from Newfoundland and the issues surrounding the resettlement, the treatment towards the

Inuits by the English settler, and from their life experiences related to hearing people toward deaf people.” (Stewart, Unit Plan)

During the reflection period, several topics have come up, resettlement, diversity. “If each of us had blonde hair and blue eyes, the world would be a boring place”, “Oh I could not ever imagine leaving my home. This is where I grew up and I would be very sad to be forced to leave”, I was stunned by how deep the students’ thoughts occurred. Perhaps from the experience of the process made them trust each other more, and being able to express the meaningful thoughts, or they knew of other students’ thoughts and felt comfortable to express their own thoughts, or something opened up inside them.

“In Drama, students’ real-world questions become relevant. If people protested genocide, why did it not stop? Could we have behaved differently? How does this relate to what’s happening in the world today? How do you write history that is fair? Drama can bring questions like these to life in spaces where participants are protected in a respectful sharing of different views.” Edmiston (1998)

As in the Bloom Theory, checking for understanding by the students is the critique point of the learning progress. In Drama In Education, we have what we call “reflection”. It occurs at the end of the drama experience. “Reflection is the key to learning.. Without reflection, we will never learn from our “mis-takes” to become better teachers. Unless we reflect, no one has a chance to reconsidering past views, creating new understandings, or empathizing with others. In drama, students can begin to recognize that although views have been socially and culturally constructed, people need not be either passive receivers of meanings or wholly victims of circumstance. Reflection in drama allows students to think and feel from within other points of view and to forge meanings from multiple perspectives- meaning that are not parroted opinions but authentic positions.” (xxiv-xxv Edmiston)

Part 3:

Literature review:

Drama In Education- What is it?

Often people think Drama In Education is limited to creating or producing a play or doing a play in the classroom. This is not the case. It is to use the strategies of drama in the classroom with the content of the subject the teacher is teaching. Drama, James A. Beane (1987) tells us, "is not theatre. Rather, it is "creating meaning together and creating visible mental models of our understanding together, in imaginative contexts and situations.... It is not about performance, but about exploration". Wilhelm and Edmiston (1998)

Deaf education and Drama In Education- how do those two go together?

Many Deaf schools do not have theatre in their curriculum. Often, you will find a beautiful stage and a woodshop at the schools, but the stages are left empty, collecting dust. However there are some Deaf schools that have theatre teachers. Model Secondary School for the Deaf, California State School for the Deaf, Riverside, and Texas School for the Deaf are a few of the state schools for the Deaf with theatre in their programs as extracurricular program. There are not many teachers who have theatre background along with deaf education background. This will not affect their abilities to incorporate Drama In Education in their classroom. The proposed workshop will help create an awareness among the teachers to effect teach the students who are Deaf.

Active/ experimental learning:

In Drama In Education, interactive learning among the students is high. "Interactivity is the student's access to driving the learning experience. "(Hyerle, 1996) In any Drama In Education activity, the students will be working together in a group or several groups- depending on the project, and it encourages the contribution of various skills by the students. "Most important, working in role alongside the students raised both the status and stature of the students- they were continually treated with respect as knowledgeable, responsible people." (Edmiston and Wilhelm 1998, 20) As Egelston-

Dodd and Bateman stated, "...the students like to integrate experience with their own personal values and feelings. They view their learning environment from many different perspectives, and prefer to listen and share ideas." Many students who are Deaf often miss the opportunity to be able to connect any events in history to today or their own life experiences. We visit the landmark, but do not really understand the purpose of it. Once the students realize, for example, that the statue of Liberty was a gift from France because we inspired them to fight for freedom, the students will be able to connect the past events to nowadays events.

"We can see why drama is a potent device for helping students to bring their background experiences, schema knowledge, interests, desires and questions to bear on the reading of text- and for visualizing and realizing rich mental models by expressing the knowledge that is made available from their reading transaction." (Edmiston and Wilhelm 1998, 33) This would not happen if the classroom were a teacher-centered class. As a constructivist teacher, s/he will allow the students to develop "ownership" of their learning. "An effective student-centered, learning-oriented classroom requires different perspectives from both instructors and students. Rather than covering content, the goal of instruction becomes the intentional intellectual development of students. This involves changing the way students think and encouraging them to confront what they believe in light of facts and evidence." (Lee, 1999) Drama in Education strategy does not "teach from the text", rather, the approach can seem disconnected, but it is summarized carefully at the end. "Drama provides an opportunity for multiple "teachers" to educate each other about how to read experientially and how to reflect in various ways on that reading." (Edmiston and Wilhelm 1998,44) "Encourage student inquiry by asking open-ended questions of students and encouraging students to ask questions of others." (Association for Supervision and Curriculum Development)

Freire (1962) believed that the "true dialogue cannot exist unless the dialoguers engage in critical thinking- thinking which discerns an indivisible solidarity between the world and men and admits of no dichotomy between them..." (p. 81) When the class is

involved with activity by getting up and moving around, having discussion among the peers, they will grow and learn.

Part 4:

Unit plan for the workshop:

The workshop planned to expose teachers to Drama In Education is outlined below.

Three hours- workshops:

9am: Introduction

915am: Drama In Education activity

945: Drama In Education, what is it?

1030: Break

1045: Unit plans with Drama In Education in different subjects

1130: any ideas from the teachers in their areas

12: end of the program with reflection

Pre-reading

WHY TEACH DRAMA?

"The future of our nation depends on our ability to create-and to be creative. During the coming decades our most important national resources will be human resources. If our nation is to continue to meet the challenges of the future, today's schools need to develop creative leaders."

From *Performing together: The Arts and Education*, jointly published by The American Association of School Administrators, The Alliance for Education and The John F. Kennedy Center for the Performing Arts in 1985.

"Tell me and I will forget.

Show me and I will remember.

Involve me and I will understand."

Proverb

Dramatic Arts education is an important means of stimulating CREATIVITY IN PROBLEM SOLVING. It can CHALLENGE STUDENTS' PERCEPTIONS about their world and about themselves. Dramatic exploration can provide students with an outlet for emotions, thoughts, and dreams that they might not otherwise have means to express. A student can, if only for a few moments, BECOME ANOTHER, explore a new role, try out and experiment with various personal choices and solutions to very real problems-problems from their own life, or problems faced by characters in literature or historical figures. This can happen in a SAFE ATMOSPHERE, where actions and consequences can be examined, discussed, and in a very real sense EXPERIENCED without the dangers and pitfalls that such experimentation would obviously lead to in the "real" world. This is perhaps the most important reason for Dramatic Arts in schools.

Still, there is far more that Drama can do. At the center of all Drama is COMMUNICATION. Like all the arts, Drama allows students to communicate with and understand others in new ways. Perhaps more than any other art form, Drama also provides training in the very PRACTICAL aspects of communication so necessary in today's increasingly information-centered world. Students who have participated in Dramatic activities are less likely to have difficulty SPEAKING IN PUBLIC, will be more PERSUASIVE in their communications, both written and oral, will be better able to put themselves into others' shoes and relate to them, and will have a more POSITIVE, CONFIDENT SELF IMAGE. Participation in Dramatic activity requires SELF CONTROL and DISCIPLINE that will serve the student well in all aspects of life. Students in Drama will learn to WORK TOGETHER, to cooperate, to find the best way for each member of a group to contribute, and to listen to and accept the viewpoints and contributions of others. NO ART FORM IS MORE TRULY COLLABORATIVE. Drama is an important tool for preparing students to live and work in a world that is increasingly TEAM-ORIENTED rather than hierarchical.

In addition to its intrinsic educational value, Drama can REINFORCE the rest of the school curriculum. Since communication and empathy are central to Drama, a student who has explored like in the Drama classroom will be better able to UNDERSTAND IDEAS in History and Current Events. He will be able to put himself into the shoes of figures in history and literature, to UNDERSTAND THE WAY HUMAN BEINGS INTERACT. The link between Dramatic Arts and subjects such as English, History, Social Studies, and related areas is obvious. The study of literature would be impossible without Drama. There are important periods of our collective literary history in which virtually all of the surviving literature is dramatic. More importantly, Drama can be used to promote ACTIVE LEARNING in any subject-to give students a KINESTHETIC and EMPATHETIC understanding as well as an intellectual understanding of a topic. Studies have shown again and again that this approach yields greater DEPTH OF UNDERSTANDING and a marked improvement in retention. I always strive to link my Drama lessons to topics and themes my students are studying in other subjects, or to important social questions. In this way Drama accomplishes several goals at once- ENRICHING students' school experience through Art as well as REINFORCING traditional academics.

Matt Buchanan
www.childdrama.com

Objectives

The audience will:

1. Develop an appreciation of Drama in Education.
2. Gain knowledge of how to apply Drama In Education in their content subject.
3. Use the Drama In Education approach to assess learning.
4. Examine the researches that support Drama In Education.

Introduction

Introduction of the leader of the workshop:

- *Background in theatre
- *Where learn of Drama In Education.
- *Audience introducing themselves, name, school they are teaching at and the content area of teaching.
- *Overview of the workshop process:

Drama In Education Activity

Workshop plan for DIE for Teachers

Lesson "South African M and M Simulation"

Bigelow, William. "Strangers in their own country" (1985, Africa World Press, Trenton, N.J.)

Objectives/goals:

The audience will:

1. Gain an understanding of the unequal distribution of land and income in South Africa.
2. Appreciate a variety of problems arising from the structural inequality of the South African system.

Procedure:

1. Before the workshop: mark out a large rectangle on the floor with masking tape. Within the rectangle several small areas should be marked off with tape. Combined, these small areas should total 13% of the rectangle.
2. Explain to the audience that they are doing to do a "simulation" about real country in the world today.
3. Choose approximately 16% of the students, four out of a class of twenty-five, who will occupy the 87% of the rectangle. Give the hand out #1 "privileged Minority" to these people and send them to a corner of the room to read the role sheet.
4. Arrange (squeeze) the rest of the students into the small areas comprising 13% of the rectangle. Explain to these people that under no circumstance may they go

- outside their designed areas unless given permission from you or one of the "privileged minority". (Later you may want to join the privileged minority in scolding those "stupid kaffirs" who can't follow directions and step over the lines.)
5. With the majority confined to the various areas, talk briefly (and so others can't hear) with the privileged minority, making sure they understand their roles.
 6. Introduce the privileged minority to the rest of the class, explaining that only these people get to wander the classroom freely. Tell the people that in this simulation M and M candies will be represent income. Explain further that to success at this exercise, each student must obtain TWO m and m candies by the end of the simulation.
 7. Conspicuously give two packages of M and M to each of the privileged minority. One package should contain 12 M and M for personal consumption. The other packets to the privileged minority are for the wages for the rest of the people. The total number of the M and M candies in these packets should be one and one half times the numbers of the people in the room. (This simulates the 8 to 1 white/African income differential in South Africa).

Tell the students that some people in this society make more than others, but if they haven't yet made enough to survive, they can go to work for the privileged minority. (If need be, suggest certain jobs that the minority could employ the other students to do. Make sure that the minority demands proper respect from the others- you may want to involve yourself as privileged minority.

8. When you feel the people have adequately experienced the simulation, call a half, have them return to their seats and begin discussing. Some possible discussion questions:
 - a. How did this simulation make you feel?
 - b. Was it fair?
 - c. Who here would have liked to change the set up? Who liked it the way it was?
 - d. What might have made our simulation fairer?
 - e. To the majority: do you think that the privileged minority liked things the way they were? Why?
 - f. To the minority: if you knew that the others were dissatisfied why didn't you try to make the situation fairer?
 - g. In real life, how would a minority justify having so much more wealth and land than the majority?
 - h. To the majority: were there any conflicts between people within your group? What causes these?
9. Ask the people where do they think the simulation occur?

Drama In Education - What is it?

History of TIE-

Began in 1960's in Britain, but it originated in early years of the 20th century in Scotland and North of England. Drama has been part of the curriculum in British schools as a part of literature and school play was encouraged. That emerged the concept of using drama as an educational tool. Originally it was to create in children a love of theatre and to enrich their imagination. In 1937, in Glasgow, Scotland began to perform in schools, which lead to have a team of speech and drama specialists to working school to use the techniques of educational drama and live theatre. Also, what helped was that the people's desire to change the educational system in Britain, which helped spread the TIE approach. In the 1990's, we saw a growth of using TIE in schools in Britain.

What is DIE?

Often people think Drama In Education is limited to creating or producing a play or doing a play in the classroom. This is not the case. It is to use the strategies of drama in the classroom with the content of the subject the teacher is teaching. Drama, James A. Beane (1987) tells us, "is not theatre. Rather, it is "creating meaning together and creating visible mental models of our understanding together, in imaginative contexts and situations.... It is not about performance, but about exploration". Wilhelm and Edmiston (1998)

Break

Samples of Drama In Education activities in History, Science, Math, English areas.

Samples of Drama In Education:

Unit plan from Newfoundland

How the heart functions for science

Leonard Da Vinci for history- students become his assistants

King Charles I and Louis XIV at a coffee shop- history

"A whole summer in one day" Novel- English

"Left behind on ice" Novel (Newfoundland) English, science, math, geography

The audience ideas of Drama In Education activities in their areas.

Reflection

"In Drama, students' real-world questions become relevant. If people protested genocide, why did it not stop? Could we have behaved differently? How does this relate to what's happening in the world today? How do you write history that is fair? Drama can bring questions like these to life in spaces where participants are protected in a respectful sharing of different views." Edmiston (1998)

Extra readings:

Books:

Wilhelm, J.D. & Edmiston, B. (1998). *Imagining to Learn, Inquiry, Ethics and Integration through Drama*. Heinemann Portsmouth, NH

Jackson, T. (Ed.). (1993) *Learning through Theatre, new perspectives on theatre in education* (Second edition) Routledge, London and New York.

O'Neill, C, Lambert, A & Stanley T. (1990) *Drama Structures, a practical handbook for teachers*. Ltd London.

Drama In Education Workshop Evaluation

Presenter:

Date:

1. Please rate this program by circling the number:

Very worthwhile

worthwhile

not worthwhile

10 9 8 7 6 5 4 3 2 1

2. What did you find most useful or interesting?

3. Suggested changes are:

4. I would attend a follow-up workshop on this topic:

Agree_____ Disagree_____

If you agree, please state of what you would like to see in the follow-up workshop:

5. Other Comments:

Please return this completed evaluation form to Julie Stewart at the end of the workshop.

Thank you!

Final thoughts:

Residential schools for the Deaf and Mainstreaming programs often have those days called "in-service days". They are the days for the teachers to be provided workshops related to Deaf education. I strongly believe they are always looking for innovative approaches to teach their students who are Deaf. I feel that my workshop, "Drama in Education: Instructional Strategies for Teachers of Deaf Students" will attract the educators of Deaf for their in-service days.

I am strongly convinced that my workshop will benefit the educators because the approach involves many learning theories: activate learning, learning styles, and constructivism, to name a few. Often, we find that students love theatre because it is visual, active and an opportunity to interact with their peers to learn. "Most important, working in role alongside the students raised both the status and stature of the students- they were continually treated with respect as knowledgeable, responsible people." (Edmiston and Wilhelm 1998, 20) My goal is for the educators to find using the Drama In Education approach effective after taking my workshop. They will realize that it doesn't require professional actors to make this happen. It will encourage them to take risks and try this approach with their students to make the learning of students successful, especially with all of the learning theories being applied.

Reflection, assessment and the activity are always on our minds in teaching the students. Those are the keys to Drama In Education. The activity in Drama In Education always centers on the conflict in any subject. For instance, in English, suppose we are reading a novel of "left behind on Ice" from Newfoundland. It is based on a true story about the captain of the sealing ship. The crew was left on the ice, abandoned by the captain. The drama activity in the classroom consists the trial for the captain. The students will become the judge, jury, lawyers, captain, and reporters- investigating the incident. At the end of the activity, the teacher would leave a note, discovered by the students, explaining that the captain has been found not guilty. Then the students will become outraged and discuss those feelings/thoughts on a political or moral level. Then the students can begin to read the novel with ease because they have the world knowledge of the events.

"We can see why drama is a potent device for helping students to bring their background experiences, schema knowledge, interests, desires and questions to bear on the reading of text- and for visualizing and realizing rich mental models by expressing the knowledge that is made available from their reading transaction." (Edmiston and Wilhelm 1998, 33)

When I had the opportunity to do the reflection part of the activity with the students, I learnt that it was one of my ways to assess the students' progress with Drama In Education. Reflection is so important, because it is where we can see where the students' thoughts are on the particular topic.

It was bit difficult to find research on Drama In Education and students who are Deaf. It is a relatively new concept still in the Education field in general. It is my hope that with my workshop and others, there will be opportunities for educational researchers to conduct the research on Drama In Education and students who are Deaf to exhibit the success of using Drama In Education for the students. Once there is sufficient research on Drama In Education and students who are Deaf, it will spread to other educators of Deaf who want to have an innovative approach to teaching their students.

There has to be a start somewhere to make the Drama In Education approach familiar to the educators. It is with my hope that the workshop I have developed will help spread the awareness of Drama In Education.

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